

A
DESCRIPTIVE CATALOGUE
OF
The Pictures
IN THE
NATIONAL GALLERY,
WITH
CRITICAL REMARKS ON THEIR MERITS.

BY
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'AN INQUIRY INTO THE ORIGIN AND EARLY
HISTORY OF ENGRAVING,' &c.

PART I.
CONTAINING
The Angerstein Collection.

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TO

THE EARL OF LIVERPOOL, K.G.

FIRST LORD OF HIS MAJESTY'S TREASURY.

THE CHANCELLOR OF THE EXCHEQUER,

THE EARL OF ABERDEEN, K.T.

THE RT. HON. SIR CHARLES LONG, G.C.B.

SIR GEORGE BEAUMONT, BART.

AND

SIR THOMAS LAWRENCE,

PRESIDENT OF THE ROYAL ACADEMY.

THESE REMARKS

ON

THE PICTURES

IN

THE NATIONAL GALLERY.

ARE

MOST RESPECTFULLY INSCRIBED,

BY

THE AUTHOR.

THE EARL OF LIVERPOOL, K.G.

CHIEF CLERK OF HIS MAJESTY'S TREASURY

TO THE CHIEF CLERK

THE CHANCELLOR OF THE EXCHEQUER

THE EARL OF MANSFIELD, K.B.

THE HON. MR. JUSTICE TOLSON, C.C.L.

SIR GEORGE WATKINS, BART.

AND

SIR THOMAS LAWRENCE

MEMBER OF THE ROYAL ACADEMY

THESE REMAINS

ARE

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TO THE READER.

THE present series of remarks on the Pictures of the late Mr. ANGERSTEIN was commenced soon after his death. The Executors had determined to dispose of the Collection, without separation, by private Sale, and had requested SIR THOMAS LAWRENCE, PRESIDENT of the ROYAL ACADEMY, to procure a DESCRIPTIVE CATALOGUE of it, in order that it might be transmitted to foreign Courts in furtherance of that object. That gentleman made application to me, and I willingly undertook the task;—being the more flattered by the compliment thus paid to my judgment, as I could not at the time boast of that intimacy with him, with which I have been since honoured.

But, happily for the arts of this country,

his MAJESTY'S GOVERNMENT saw the importance of the Collection, and, before the Catalogue was quite finished, purchased it for the NATION.

What I had written was now no longer wanted for the purpose originally intended; and I probably should have thought no more of it, but for a conversation upon painting which took place, in my presence, a few weeks ago; upon which occasion several gentlemen of the company, although admirers of pictures, very ingenuously confessed that they were often greatly at a loss to discover in what consisted the peculiar merit of this or that performance, when viewing it, and that in fact they very much wanted a guide. Upon inquiry, I found that others were willing to make the same admissions. It then occurred to me that these remarks might prove to be of some utility to the public; and after further consideration I resolved to print them.

But, had I reflected a little, I ought to have perceived that I really needed not this testimony of others, in order to learn that no-

tices of this kind must have some value ; since, notwithstanding I have made pictures the study of my whole life ; and had many times seen and examined those of the present collection before I undertook to describe them ; still, it is very certain that many of their beauties remained unobserved by me, until, sitting before the pictures, I began to note down the various minute details which I discovered in them.

Under these circumstances I indulge the hope that this small publication may prove a USEFUL COMPANION to persons in general, when visiting THE NATIONAL PICTURE GALLERY ; and that it may conduce in some degree to the gratification even of those who are conversant in the art of painting ; by pointing out to them, occasionally, certain traits of invention or of technical skill in the works it describes, which they might otherwise for some time have disregarded.

It will be perceived, in the following remarks, that I have been more desirous to point out the BEAUTIES of the different pic-

tures, and to explain what I conceived to be the intention of their respective authors, than to detect and insist upon trifling FAULTS—a task which I leave to those to whom it may afford gratification;—but, writing, as I do, for the public, I have still felt it my duty, in a few instances, to notice those more serious errors which appeared to me to affect the general excellence of the performances in which they occur.

I have only further to add, that it is intended very speedily to enlarge the present small volume with descriptions of the well-chosen Collection lately transmitted to the NATIONAL GALLERY by the patriotic munificence of SIR GEORGE BEAUMONT, BART.; and also with those of a few very fine additional specimens recently purchased for it by his Majesty's Government.

*Devonshire Street, Portland Place,
June 1st, 1826.*

NATIONAL GALLERY.

THE ANGERSTEIN COLLECTION.

No. I. (10.)*

RAFFAELLO SANZIO DI URBINO.

Born, 1483. Died, 1520.

THE PORTRAIT OF POPE JULIUS II.

ALTHOUGH it is certain that the political conduct of Pope Julius was not always such as became a Christian pastor; still, his ability in the cabinet, and his intrepidity in the field, have justly rendered him illustrious in the page of general history. By the lover of the fine arts, in particular,

* The figures in crotchets denote the Numbers attached to the Pictures, as they are now hung; the present Catalogue being arranged chronologically, and in schools.

his name must always be remembered with respect ; seeing that it is to the discriminating, and at the same time liberal patronage, which he first extended to Michelangiolo Buonaroti and Raffaello di Urbino, that we are chiefly indebted for those admirable productions of painting which decorate the walls of the Vatican, and have been ever considered by students of that art, as the most perfect models for imitation.

The veteran pontiff is represented in a sitting posture, his elbows resting on the arms of his chair, and is seen, in a three-quarter point of view, to a little above the knees. His cap and short cloak are of crimson silk, edged with ermine, and his under garment is of white linen, plaited, with silken sleeves. He holds one of the arms of the chair with the left hand, whilst his right hand, which, from the perspective chosen by the artist, forms the most prominent object in the picture, hangs easily, advancing before, and hiding part of the body.

The head is admirable. It is that of a hardy old man, accustomed to combat and to conquer difficulties ; and the square projecting forehead, strongly marked features, strait white beard, and eyes deeply seated in their sockets, indicate at

once that keenness of penetration and firmness of purpose, which were among the leading traits in the character of Julius. He appears absorbed in thought, little mindful that he is sitting for his picture; and we may conjecture, from the expression of the countenance, that whilst Raffaello was employed in delineating his features, the enterprising spirit of the pontiff was meditating the subjection of new provinces to the See of Rome in distant parts of Italy.

Although, as a whole, this portrait is in the highest degree simple and dignified, it is not deficient in becoming ornament. The background is a green hanging, on which, at regular distances, are slightly indicated, with a somewhat darker tint of the same colour, the cross-keys of the pontifical office. From the two corners of the back of the chair rise two shafts, surmounted by gilt ornaments in the form of acorns, in reference to the armorial bearings of the Pope's family, and enriched below with gold fringe, through which is seen the crimson covering of the chair. On the fingers of each hand are three rings; and in the right the Pontiff holds a small handkerchief, which, from its whiteness, contrasted with the dark tint of a ring on the fore-finger, is greatly beneficial to the effect of the

whole ; by giving increased projection to that hand, which, as before stated, is intended to appear nearer the eye of the spectator than any other part of the figure.

This fine picture, which is painted on board,* was formerly in the Borghese Palace, at Rome, and measures 3 feet 6 inches in height, by 2—8.

* As pictures are, for the most part, painted on canvas, it has been thought sufficient, in the present Catalogue, to mark only the exceptions to that general rule.

No. II. (55.)

FRA SEBASTIANO DEL PIOMBO.

Born, 1485. Died, 1547.

ASSISTED BY

MICHELANGIOLO BUONAROTI.

THE RAISING OF LAZARUS.

THIS Picture, the joint production of Sebastiano del Piombo, and Michelangiolo Buonaroti,—the one an eminent colourist, the other the greatest designer that Italy has yet produced,—is alike admirable for its merits as a work of art, and interesting from the circumstances which gave rise to its execution, or are otherwise connected with its history.

We learn from Vasari, that Sebastiano, who had been a scholar of the celebrated Giorgione at Venice, came to Rome upon the invitation of Agostino Chigi, about the time when Raffaello and his scholars were employed by that opulent merchant to decorate, with fresco-paintings, his Villa now known under the appellation of the Farnesina.

It appears that certain compartments were also allotted to Sebastiano; and that, although he was found deficient as a designer, he soon acquired considerable reputation in the Roman capital by the beauty of his colouring. The lovers of painting at Rome were at this time divided in opinion as to the relative merits of Michelangiolo and Raffaele, and had ranged themselves in two parties; the admirers of the Florentine artist earnestly maintaining his pre-eminence; whilst the more numerous partizans of Raffaele as strongly insisted upon his superiority, excepting alone in that part of the art which is termed design. Sebastiano, it seems, sided with the former; and Michelangiolo, in consequence, noticed and patronized him; "reflecting," says Vasari, "that were he secretly to assist Sebastiano with designs, the Venetian painter would be enabled, by his skill in colouring, to produce more perfect pictures than those of Raffaele; and that thus, without working himself, he might combat his adversaries."

The performance under consideration was painted by Sebastiano in competition with Raffaele, who was then employed upon his celebrated Transfiguration. The invention, we think, ought prin-

cipally to be ascribed to Michelangiolo;* and the point of time chosen by him is after the completion of the Miracle. Lazarus is represented sitting on the stone coffin which had contained his body, supported by three men, who, having been employed to remove the lid from the sepulchre, are now relieving him from the grave-clothes with which he was enveloped. Jesus, standing in the midst, appears to be addressing him after his return to consciousness, in words, as may be supposed, not unlike those which he had before used to Martha and Mary: "I am the resurrection and the life; he that believeth in me shall never die." Lazarus, his countenance at once strongly expressive of awe and gratitude, gazes upon him, wildly, but steadfastly, listening to his words; whilst with his right hand and foot he assists in disengaging his limbs from the linen bandages which bound them; eager to prostrate himself at the feet of his Saviour.

The first great moment is past; and the overwhelming and indescribable emotions, occasioned

* The Cabinet of Sir Thomas Lawrence, richer in the original designs of Raffaello and Michelangiolo, than, perhaps, any other collection in Europe, contains several sketches by the hand of Michelangiolo for parts of this picture, especially for the figure of Lazarus.

by the miracle in the breasts of the spectators, have somewhat subsided ; and have given place to varied feelings of astonishment, reverence, or devotion. Immediately behind the figure of Christ is an old man who looks, awe-struck, upon the reanimated corpse, elevating both his hands ;—a figure, admirable for the expression, and which Buonaroti repeated many years afterwards in his Last Judgment ;—and in the foreground, on the left, is seen another old man, kneeling at the feet of Christ, his hands joined together in devotion, impatiently awaiting the moment when he may express to him the soul-felt conviction that he is indeed the true Messiah, the Son of God.

The figure of Lazarus is a master-piece, as well for the invention as the execution ; and forms, with the men employed to unbind him, the most prominent group of the picture. The hand of Michelangiolo is apparent in every part of this figure ; (and the same may be said of that of the man who is releasing the legs of Lazarus,) and it cannot be doubted that the Florentine artist, finding Sebastiano utterly incompetent to give to it that energy of character, and intelligence in the naked parts, which he desired, seized his pencils, whilst the colours were still in a moist state, and,

with that prodigious power which he had acquired by his long practice in fresco-painting, modelled the head, limbs, and body, in every part; leaving untouched the kneeling figure of Mary, in the middle of the composition, and immediately behind the figure of Lazarus; in order, perhaps, to prove, by the comparison, to such as should hereafter examine the work with attention, how little the Venetian could have achieved without his aid. The drapery of Lazarus is admirably disposed for the effect; as is also the figure of the man who supports his body: the latter leans forward, speaking to one of his companions, who is looking up; and thus the upper part of his figure throws a projecting shadow over the neck, and part of the head of Lazarus, whose face, by being kept entirely in shadow, acquires a great augmentation of sublimity.

At a small distance behind the figure of Christ is seen St. John, who, with a frankness of expression and gesture becoming an apostle of the truth, appears answering objections raised against the credibility of the miracle by a man who is addressing him. Further off, behind these figures, is a group of Pharisees, whose unbelief of the divine character and mission of Jesus, is combated by a

man who, pointing energetically towards the action represented in the foreground, seems to say, "Could any one not sent from God have restored, as he hath done, a dead person to life?" The figure of Mary has already been noticed : behind her is seen her sister Martha, whose attitude is somewhat equivocal ; for we are unwilling to ascribe the same sentiment to her, as to the three other women beyond her, who, holding their mantles over their mouths and nostrils, seem to indicate that they are not yet convinced the body of the restored man is inoffensive. It is unnecessary to describe the other subordinate figures and groups introduced by the artist in different parts of this extensive composition.

The point of sight is high up in the picture, considerably above the heads of the principal figures ; and this choice was no doubt adopted by Sebastiano, conformably to the custom of the period, in order that he might be the better enabled to fill his work with rich matter. The distance represents a view of Jerusalem, and a river, traversed by a bridge, on the banks of which is seen a group of women washing clothes. A striking effect is produced in this part of the performance, by the bridge and the arched entrance into the city being

represented in shadow ; while the houses and bank of the river, which are shewn through them, appear illumined by sunshine.

The masses of light and shadow, throughout, are broad and simple in their principle ; and to the colouring of the piece, the artist has given all the depth and richness of tone of the Venetian school, without any ill-suited mixture of its characteristic gaiety. Upon the front of the raised pavement, whereon stands the figure of our Saviour, is the inscription :

SEBASTIANUS VENETUS FACIEBAT.

This picture was painted by order of Cardinal Giulio de' Medici, then Archbishop of Narbonne in France, and was presented by him to the principal church of that city ; where it remained, till, at a vast expense, (no less, it is asserted, than the cost of completely repairing the church,) it was obtained by the Duke of Orleans for his well-known collection. Upon the dispersion of that collection in England, in the years 1800-1, it was purchased by its late proprietor, to whom a very large augmentation of price was some years afterwards proffered by the late emperor Napoleon, for the Gallery of the Louvre.

The picture was originally painted on wood ; but, at the close of the last century, it was, by a very curious process, transferred to canvas. *Height, 12—6 ; width, 9—6.*

No. III. (45.)

TIZIANO VECELLIO.

Born, 1477. Died, 1576.

A MUSIC PARTY.

THIS Picture, which formerly belonged to King Charles the First, appears to have been painted by Tiziano, at a time when he was thinking of the works of Giorgione; and it is to be regretted that so fine a work of art should have lost, as it appears to have done, somewhat of its pristine beauty. The most prominent figure of the group, which is very picturesquely disposed, is that of a Music-master, who appears instructing a boy in singing.

There is a scarce Etching of this Picture, with the inscription: '*Titianus Pinxit. Ex collectione Regis Magnæ Britanniaë. Henr. Danckers Hagae Batavus sculp. et excud.*'

Width, 4—1; height, 3—2.

No. IV. (52.)

TIZIANO.

VENUS AND ADONIS.

THIS Picture, which till the close of the last century graced the collection of the Prince Colonna at Rome, may justly be termed one of the most perfect specimens now existing of the pencil of its author; being painted in his finest manner, and having, happily, alike escaped the ravages of time, and the more injurious hand of the inexperienced picture-cleaner.

The subject was well calculated for the display of Tiziano's prodigious powers as a colourist; and he has made the most of it. The figure of Venus, which is seen in a back view, receives the principal light; and is entirely naked, save that a white veil, which hangs from her shoulder, spreads itself over the right knee. The chief parts of this figure are scarcely less excellent in respect of form than colouring. The head possesses great beauty, and is replete with natural expression. The blond hair of the goddess, collected into a braid rolled up at the back of her head, is entwined by a string of pearls,

which, from their whiteness, give value to the delicate carnation of her figure. She throws her arms, impassioned, around her lover ; who, resting with his right hand upon his javelin, and holding with the left the traces which confine his dogs, looks upon her, unmoved by her solicitations, and impatient to repair to the chase. Cupid, meanwhile, is seen sleeping at some distance off, under the shadow of a group of lofty trees, from one of which are suspended his bow and quiver ;—a truly poetic thought—by which, it is scarcely necessary to add, the painter intended to signify that the blandishments and caresses of beauty, unaided by love, may be exerted in vain.

In its colouring, this picture unites the greatest possible richness and depth of tone, with that simplicity and sobriety of character which Sir Joshua Reynolds so strongly recommends in his lectures, as being the best adapted to the higher kinds of painting. The habit of the Goddess, on which she sits, is of crimson velvet a little inclining to purple, and ornamented with an edging of gold lace, which is however of so subdued a tone as not to look gaudy ; its lining being of a delicate straw colour, touched here and there with a slight glazing of lake. The dress of Adonis, also, is crim-

son, but of a somewhat warmer hue. There is little or no blue in the sky, which is covered with clouds, and but a small proportion of it on the distant hills; the effect altogether appearing to be the result of a very simple principle of arrangement in the colouring, namely that of excluding almost all cold tints from the illumined parts of the picture.

Tiziano in early life had practised the more gay and ornamental style, common to most of the artists of the Venetian school; and in that way has painted some justly admired works. But he appears to have quitted it for ever, at no very advanced period of his life; deeming it, perhaps, inconsistent with that grandeur of manner, the importance of which he knew how to estimate; and adopted in its stead the less shewy but greater style, of which the present work and the one next to be described are examples.

It is needless to enlarge further upon the technical merits of this admirable performance. It may suffice to observe of the execution, that it is quite exempt from crudity and hardness of manner; whilst, at the same time, every part is finished with care. *Width, 6—2; height, 5—9.*

No. V. (48.)

TIZIANO.

THE RAPE OF GANYMEDE.

THIS masterly performance, which is of an octagon form, and was evidently intended to fill the central compartment of a ceiling, was probably painted at an advanced period of the artist's life. The figure of Ganymede, though foreshortened with the greatest boldness, appears graceful in the attitude and, for the most part, elegant in its forms. The effect of the *sotto in su*, as the Italians term that species of pictorial representation which is intended to be viewed from below, is finely managed. The youth is borne upwards with rapidity by the eagle, and seems flying into the canvas. The bird of Jove, all black, except a few feathers in the inside of his wings, makes a fine contrast to the sky; at the same time that by its depth of tone, and breadth of mass, it gives relief to the flesh. A long floating drapery, or scarf, of a light lakish colour, passes gracefully over the right shoulder and left arm of Ganymede; its extremities projecting forward, and constituting, with the

right leg and foot of the figure, the most prominent parts of the picture, which is painted throughout with great vigour of pencil and richness of colouring.

This picture, like the last described, was formerly in the collection of the Prince Colonna at Rome. *Height and width, 5—8.*

No. VI. (27.)

ANTONIO DA COREGGIO.

Born, 1494. Died, 1534.

CHRIST PRAYING IN THE GARDEN.

THE affecting picture now before us merits, notwithstanding the smallness of its dimensions, to be ranked amongst the highest efforts of the artist's genius.

Coreggio has chosen, for the scene of his representation, a sequestered spot much overshadowed by trees; and it appears by the faint cool light of the sky behind the distant hills, that he desired to describe a point of time not long preceding the first dawn of morning. On an elevated part of the foreground, on the left of the spectator, the kneeling figure of Christ appears, attended by a ministering angel. Both are illumined by a supernatural splendor, which seems as if reflected, reciprocally, from one figure upon the other: for the painter designed to represent Christ as glorified in his sufferings. The figure of the Saviour is in the highest degree elevated and pathetic in its attitude

and expression; full of resignation and sorrow—"not my will, but thine be done!"—whilst that of the comforting spirit is beautifully expressive of compassion and veneration. In the middle distance, the three attendant Apostles are indistinctly seen, overcome by sleep; and still further off may be perceived the Jewish mob, approaching to seize Jesus.

It were a misapplication of language to attempt by such means to convey any just idea of the beauties of this extraordinary performance in respect of *clair-obscur* and colouring. Of its merits in other particulars, however, it may be proper further to remark, that the intelligence and exquisite feeling displayed in the execution of the head and boldly foreshortened left hand of Christ, and of the entire figure of the angel, (to say nothing of some other parts,) are such as to justify the conviction that this picture, which is a repetition of one of great celebrity, formerly in the cabinet of the King of Spain, and now in that of his Grace the Duke of Wellington, is also by the pencil of Coreggio, who, it is very certain, painted duplicates of several of his most admired easel-pictures.

But, in saying this we do not mean to insist

that it is entirely by his hand; as every one knows it is not unusual with great artists, when they are desirous of retaining duplicates of their favorite works, to entrust the dead-colouring, generally, and even, sometimes, the finishing of the less important parts, to their scholars. On board: *width*, 1—4;—*height*, 1—2.

Nos. VII. VIII. (47. 51.)

COREGGIO.

TWO GROUPS OF HEADS, MUCH LARGER THAN
NATURE.

THESE bold and masterly performances were formerly in the celebrated collection of Christina Queen of Sweden, after whose death they were purchased, with others of that collection, by the Regent Duke of Orleans for his gallery.

Their pedigree is therefore in the highest degree respectable; and to this it may be added, that they differ materially in respect of composition from any of the groups introduced by Coreggio in the two Cupolas painted by him at Parma; and in consequence cannot be classed among the numerous large studies made by the Caracci and others after those celebrated works. Barry speaks of them in terms of unbounded commendation.

Since writing the above, we have examined these two pictures, by means of a ladder, with as much attention as, under the circumstances, we were able to employ; and the result of such in-

complete investigation is, that we are much disposed to consider them as *fragments* of some large work, which originally occupied a situation far above the eye, in some church at Parma. Our next supposition is that, in consequence of some intended alteration in this building, it became necessary to take the said work down; and that it being found too large, and perhaps too awkward in shape, to render it ornamental in any other than its original situation, it was thought expedient to cut it into pieces, and thus to adapt some parts to the purposes of furniture. We repeat, that we have not examined these fragments sufficiently to enable us to form a very decided opinion concerning them. Still, even now, we hesitate not to style them very fine things; and if forced to declare whether or not we thought the great artist to whom they have long been ascribed had really had any hand in them, (for they may have been in great part done after his cartoons by scholars) should answer in the affirmative. *Height*, 5 ft.; *width*, 3—6.

No. IX. (39.)

LODOVICO CARACCI.

Born, 1555. Died, 1619.

SUSANNA AND THE ELDERS.

THIS frequently repeated subject is represented with less violation of decency in the picture before us than is commonly the case. The upper part of the body of Susanna, only, is naked; the rest of her figure being enveloped in the ample folds of a dark green drapery. One of the Elders leans forward, and appears to remonstrate with her, using arts of persuasion; whilst his companion, behind, seems alarmed at her cries for help, and already determined upon revenge. The whole is painted with great force of effect, and at the same time is highly studied in the parts. We are obliged to add, however, that the head of the female appears deficient in expression.

This picture was purchased from the Orleans collection. *Height, 4—8; width, 3—7.*

No. X. (58.)

ANNIBALE CARACCI.

Born, 1560. Died, 1609.

ST. JOHN THE BAPTIST.

THE Baptist is represented in a recumbent posture, the upper part of his body naked. He rests with his left arm upon a bank, and holds in the right hand a bowl, which he appears filling with water from a streamlet that gushes from a rock. The figure is drawn and executed with great academic power; and the background, a wild, picturesque landscape, is painted in Annibale's boldest manner.

This picture, also, was formerly in the Orleans collection. *Height, 5—5; width, 4—1.*

No. XI. (37.)

ANNIBALE CARACCI.

PAN INSTRUCTING APOLLO TO PLAY UPON THE
REED-PIPE.

THIS masterly performance of Annibale, in his last manner, is supposed by Lanzi to have been painted by him in distemper, and not in oil colours; and in truth it possesses all that simplicity and freshness in the execution, which are characteristic as well of that method as of fresco-painting. The figure of Apollo has a certain youthful timidity, and at the same time archness of expression, joined to a gracefulness of attitude and deportment, which render it particularly captivating. He has just ceased to play, and, holding the reed pipe with both hands, listens attentively to the observations of his instructor; who, resting his elbows on his knees, sits with the assumed dignity of a judge, and appears to have just uttered some remark relative to the progress which his young pupil has made on the instrument. Both these figures are drawn with simplicity of outline, and executed

with great boldness of manner ; the landscape and other accessories are in the most truly classic taste ; and on the whole this little picture, which was formerly in the Lancellotti collection at Rome, is, we think, justly entitled to rank among the most happy productions of the artist. It may be proper to add, that the figure of Pan is supposed to be the portrait of a music-master, with whom Annibale was upon terms of intimacy. On wood.

Width, 2—8 ; height, 1—2.

No. XII. (49.)

DOMENICO ZAMPIERI, CALLED DOMENICHINO.

Born, 1581. Died, 1641.

ERMINIA VISITING THE SHEPHERDS, IN SEARCH OF
TANCRED.

THE subject of this picture will be found in the seventh book of Tasso. Erminia is represented standing on the right, clothed in a dark blue cuirass, and over it a white mantle, one part of which crosses her body below the middle, whilst another part, passing gracefully over her shoulders, floats like her tresses in the air. Her figure has great simplicity of attitude, and her head is extremely beautiful. She presses her right hand to her bosom, and appears addressing herself to the old Shepherd, whom the poet describes as employed in basket-making, and who, seated on a rocky bank, listens, much affected by her tale. The three Children, mentioned by Tasso, form a pretty group in the upper corner of the picture, on the left, behind the Shepherd. One of them has a reed-

pipe, another a flute and tabor ; all seem delighted with the appearance of the stranger, welcoming her with smiles. Behind the figures is seen a flock of sheep, and beyond is a simple landscape, of which the most striking feature is a broad, winding river.

This picture is highly studied in every part, though painted with great boldness, and, in addition to that purity of style in the drawing and expressions of the figures, which ever characterises the productions of Domenichino, possesses great vigour and richness of colouring. *Width, 7; height, 4—10.*

No. XIII. (57.)

NICCOLO POUSSIN.

Born, 1594. Died, 1665.

A BACCHANALIAN SCENE.

THIS picture is painted in Poussin's most finished manner, and is happily exempt from that blackness in the shadows, which we observe in a large proportion of the works painted by him during his residence at Rome; a defect which was, perhaps, as often the consequence of the materials used in the preparation and priming of his canvases, as of the little care which, during a considerable part of his life, he is said to have bestowed upon his colouring.

The numerous and spirited figures which it contains are designed with even more than his accustomed correctness of outline. Particularly excellent in this respect is the young female satyr who has playfully leaped on the back of a goat; as are also the faun, seen in a back view, dancing; the other faun, behind him, dancing, and at the same time playing on his flute; and the figure of

Silenus, to whose form the painter has given a sufficient share of corpulence, to distinguish him ; without having recourse to those monstrous protuberances which so often disgust us in the works of artists of a less chastened style.

The landscape, as is ever the case in the pictures of Niccolo, possesses much to admire ; especially the large group of trees on the left, whose numerous stems, apparently unthinned by the axe, and rising, in some instances, to the top of the picture, form together a large mass of dark, which is greatly beneficial to the effect of the whole.

This admired picture formerly graced the collection of the Barberini Palace at Rome. *Height, 4—8 ; width, 3—1.*

No. XIV. (48.)

GASPARO POUSSIN.

Born, 1613. Died, 1675.

A LANDSCAPE, WITH FIGURES REPRESENTING ABRAHAM AND ISAAC JOURNEYING TOWARDS THE MOUNT FOR THE INTENDED SACRIFICE.

AMONGST the numerous works of painting which formerly enriched the gallery of the Prince Colonna at Rome, few were more deservedly admired or highly prized than the landscape now before us, which was generally considered to be, on the whole, the most perfect production of the artist.

In the foreground, on the right, the youthful Isaac is represented bearing the wood for the sacrifice, and followed by his father with a torch. They appear walking up a steep and unfrequented path, over-shadowed by trees; having left behind them the two servants of Abraham, who are seen seated on the ground, at some distance, near the centre of the picture. These figures are not of so large a size as to be obtrusive; and being, also, painted

by the pencil of Gasparo himself, (which, unfortunately, is not always the case in his larger pictures,) are in perfect harmony with the surrounding landscape.

The foreground and middle-ground are in a low tone of colouring, save here and there a partial gleam of subdued light; as on that part where the figures of Abraham and Isaac are introduced; upon the top of a waterfall, near the left extremity of the picture; and on part of the ruins of an ancient city in the middle distance; it having been evidently the intention of the painter to confine his principal light to the sky over the horizon, and to the extreme distance; which exhibits an extensive flat country, similar to the Campagna of Rome, bounded on the left by a ridge of mountains.

The composition is perfect; and Gasparo has chosen for representation the appearance of a somewhat clouded sky; by which means he was enabled, in the flat distance, to introduce long masses of accidental shadow, which serve to throw back the illumined tracts of country beyond them with surprising effect. *Width, 6—6; height, 5—3.*

No. XV. (24.)

GASPARO POUSSIN.

A LAND-STORM.

THE foreground of this very striking landscape represents the turn of a road, and by the side of it a large tree in full leaf, which has been that moment laid prostrate by the violence of the wind. A little way off, on the left, the road is bounded by a perpendicular bank, under the shelter of which are seen two shepherds with their sheep, who appear terror-struck by this sudden effect of the tempest. In the middle distance another shepherd is represented driving his flock precipitately down a steep declivity. This last group, together with some buildings upon an eminence near the centre of the piece, and part of the extreme distance, are illumined by partial gleams of light; which, together with the powerful light in the sky over the horizon, serve, by contrast, to deepen the gloom which pervades every other part of the picture. The whole is finely descriptive of the intended subject; but in no part has the artist evinced more consummate skill than in the

foreground, where the appearance produced upon the plants and other foliage by the violence of the gale is represented with unrivalled correctness of imitation.

This fine picture was formerly in the collection of the first Lord Lansdown. *Width, 6; height, 4—11.*

No. XVI. (56.)

CLAUDIO LORENESE.

Born, 1600. Died, 1682.

A SEA-PORT.

THIS picture represents a Sea-Port view, a little before sunset in the autumn. On the right are some large vessels lying at anchor, and on the left are various magnificent buildings, on the façade of the most prominent of which the artist has introduced a clock, with the hand pointing to the hour of five; ingeniously denoting thereby the time he intended to represent. The orb of day appears near the horizon, surrounded by clouds, whose orange and inflamed hue, in addition to some darker clouds placed higher in the picture, seems to menace the approach of bad weather. In the offing is seen a watch-tower, or lighthouse, of great height, near which are moored a large vessel and two smaller ones. The appearance of the shadow cast by these upon the ruffled sea is inimitably expressed; as is also the reflexion of the sun upon the waves; immediately below which

luminous part Claudio has introduced a small boat with two rowers; the dark tint whereof, contrasting with the brilliant focus of light above it, gives a zest to this part of the picture, and greatly increases its beauty.

The figures in the foreground and elsewhere are judiciously disposed, and employed in occupations proper to the scene. Some appear giving directions; whilst others are seen dragging their nets to land, or carefully mooring their boats, in order to preserve them from the effects of the approaching gale. This picture is said to have been painted for the King of France, whose arms the artist has inserted in a shield over the clock before mentioned. Upon a stone on the left is inscribed: "Claudio inv. Roma 1644." *Width, 4—3; height, 3—3.*

No. XVII. (53.)

CLAUDIO LORENESE.

A PASTORAL LANDSCAPE WITH FIGURES.

THIS Picture appears to have been painted as a companion to the last described. In the foreground, on the right, is represented a youth conversing with three huntresses, who have behind them a page resting on his spear ; and on the left is seen a herdsman reclining on the stem of a broken tree, which overhangs a river, whilst his cows are cooling themselves in the stream. A large group of trees, on the opposite bank, fills the centre of the piece. In the middle distance, on the left, is a picturesque bridge—the water rushing through its arch and forming a cascade ; and above is a rocky hill, surmounted by a castle and other buildings. On the right, the scene is terminated by an extensive flat country, with, beyond it, an arm of the sea and distant mountains. The composition of this landscape, thus rich in variety of object, is particularly beautiful ; and it may be conjectured, from the colouring and effect, that the artist intended to describe the hour of eight or nine in the

morning, at an advanced period of the summer.
The picture bears the name of Claudio, with the
date, 1645. *Width, 4—5; height, 3—4.*

No. XVIII. (25.)

CLAUDIO LORENESE.

A SEAPORT VIEW, WITH FIGURES REPRESENTING
THE EMBARKATION OF ST. URSULA, AND THE
ELEVEN THOUSAND VIRGINS.

THE Picture now before us may justly be termed one of the most studied and highly-wrought productions of the master; to which may be added, that it is in a perfect state of preservation. The subject necessarily required the introduction of numerous figures, and it is well known that in these Claudio was not always successful; but in this instance, they are so unaffectedly varied in their attitudes and employments, and withal so perfectly in harmony with the surrounding scenery, as to augment, rather than diminish the beauty of the piece.

On the left of the spectator, the virgins of St. Ursula, gracefully distributed in groups, are seen issuing from the portal of a magnificent temple, and descending its steps; while the Saint herself, attended by five others of her train, stands overseeing their embarkation. Two are already seated in a boat, and at a distance, on the right, others

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are represented getting out of another boat, and ascending by a ladder into one of the ships destined for their ultimate conveyance. Behind the temple just mentioned is a long row of fabrics, of varied form and dimensions, receding in just perspective, and forming the boundary of the port on this, the left side; and beyond is seen a tall watch-tower. The skill displayed by Claudio in this part of the picture is truly surprising; the exact degree of distance of each of these buildings being determined, by means of a nice distinction in the local tint, (aided by the correctness of the lineal perspective,) with a perfectness of imitation which no other painter of landscape ever yet equalled, and which, it may safely be averred, no one will ever excel. In the centre of the picture, and towards the right, are seen three of the ships prepared for the transport of the damsels; and part of a massy wall, bounding the port on that side, whereon numerous persons appear assembled to witness their departure. The extremity of the picture on this side is enriched by a group of lofty trees, and at a distance appears a large castellated building.

In this performance Claudio has not defined the orb of the Sun; but its exact situation is rendered apparent, as well by the excess of brightness in one

part of the sky, as by the projecting shadows thrown by the different vessels upon the gently-agitated water; especially the shadow, broad, and reaching to the foreground, which is occasioned by the large ship in the centre, and which is introduced in this place with the greatest possible advantage to the general effect of the piece. We shall only further remark of this beautiful picture, that the effect of the breeze upon the water and upon the trees, and the freshness of the morning atmosphere, are expressed in it with a closeness of imitation bordering upon illusion. On the left, in the foreground, is the name of the artist, with the date 1646.

This picture formerly made part of the collection of the Barberini Palace at Rome, and was afterwards the property of the late William Lock, Esq., of Norbury Park, a gentleman of distinguished taste and judgment in whatever relates to the fine arts. *Width*, 4—11; *height*, 3—8.

No. XIX. (46.)

CLAUDIO LORENESE.

A SEAPORT VIEW, WITH FIGURES REPRESENTING
THE QUEEN OF SHEBA EMBARKING FOR THE PUR-
POSE OF VISITING SOLOMON.

THE composition of this admirable picture is, in the general arrangement, not very dissimilar from that of St. Ursula, viewed in a reverse direction by means of a mirror. The canvas, however, is larger, and as, at the same time, the figures and other objects represented in it are fewer in number, the result is, that a greater degree of simplicity and grandeur of effect pervades the whole. Here, moreover, the matchless pencil of Claudio has depicted the glorious orb of day, itself, rising in majesty, and dispelling with its life-giving rays, the vapours of the morning.

On the right of the spectator, the Queen is seen descending the steps of her palace, attended by her train, and about to get into the boat which is ready to receive her. The disposition of the objects on this side of the piece is exceedingly beautiful. A large round tower, especially, which is

built in the sea, but connected with the edifices upon the shore by a bridge of a single arch, is most happily introduced: it is all in shade, and casting a delicate tint of shadow upon the steps and lower parts of the palace, helps to confine the light to the central parts of the picture, and thus to render its focus the more resplendent; whilst through the arch of the bridge, and above it, another large building is ingeniously represented illumined. The left edge of the picture is bounded by part of a triumphal arch, which rises from the foreground to the top of the canvas; behind it are seen part of two large vessels; and beyond are other vessels lying at anchor near the wall of a pier, which juts out far into the sea. In this performance Claudio has represented the sea under the influence of a swell, as if the previous day had been stormy; and, in consequence, the reflexion of the sun upon the waves is interrupted at intervals. It is almost needless to add, that the painter has imitated this effect of nature to perfection.

This picture bears the name of Claudio, and the date, 1648, and was painted for the Duke de Bouillon, who is said to have been one of the artist's earliest patrons. *Width, 6—7; height, 4—11.*

No. XX. (42.)

CLAUDIO LORENESE.

THE MARRIAGE FESTIVAL OF ISAAC AND REBECCA.

THIS highly studied and beautiful pastoral landscape, appears to be a repetition of a celebrated picture by Claudio, in the collection of the Prince Doria at Rome, well known under the title of 'la Molina,' or 'the Mill.' The amenity of the scenery is finely in unison with the subject represented by the figures; unless, indeed, it should be objected by the fastidious critic that the buildings, and, perhaps, the landscape generally, are those of Arcadia, rather than of Patriarchal times. It may be observed of this performance, that, although it contains a very great variety of objects, still its leading characteristic, both in composition and effect, is simplicity: for, at a first view, the broad expanse of the river, the mill, the dancing figures, and the two large groups of trees, strike the eye of the spectator as constituting, as it were, the whole picture; and, it is not until afterwards that he, by degrees, discovers the waterfalls and the city in the distance, and the other agreeable objects with which

the artist has throughout so judiciously enriched the less prominent parts of his work.

On the stump of a tree, in the centre of the foreground, is inscribed : “ Mariage d’Isac avec Rebecca ;” and, upon a stone on the right, we read : “ Claudio Gel. inv. Rome, 1648.” This picture was painted, like its companion, the last described, for the Duke de Bouillon. *Width, 6—7 ; height, 4—11.*

No. XXI. (41.)

PETER PAUL RUBENS.

Born, 1577. Died, 1640.

THE HOLY FAMILY, WITH ST. GEORGE, AND TWO
FEMALE SAINTS.

THE introduction of Saints, or other personages, of comparatively recent times, in the representations of scriptural subjects, has been so generally the practice of the painters of Roman Catholic countries, since the restoration of the art, that an anachronism of this kind has long ceased to be considered as impairing the value of a fine picture: and, indeed, it may almost be questioned, if such apparent anomalies in devotional pieces ought, strictly speaking, to be considered as anachronisms at all; since, in the visions of St. Catherine, St. Francis, and others, the Saviour of the world is often described as reassuming, as it were, for the sake of their edification or comfort, his state of helpless infancy; or, as again submitting himself to the pains of the cross.

This picture is designed and painted in a chaste

manner; which, joined to the agreeable character of the subject, and the fine landscape-background, render it very captivating. It is said to have been one of those which remained in the possession of the widow of Rubens, after his death. That it was one of his favourite compositions is rendered evident from the circumstance of his having caused the principal part of it to be finely engraved upon a large scale in wood, by Christopher Jegher, after a drawing prepared by him for the purpose. *Width, 5—4; height, 4—1.*

No. XXII. (44.)

RUBENS.

THE RAPE OF THE SABINES.

THE subject here represented was well calculated to give scope to the exuberance of the painter's genius; and there can be no doubt that he felt a particular gratification in painting it. The composition, as a whole, is well conceived; though, perhaps, the large group on the left, in the second plane of the picture, would have been productive of greater effect had it been less complicated in its arrangement; or, had the numerous figures composing it, been in some places better distinguished from each other by the colours of the draperies, or by more decided masses of shadow. The horsemen and trumpeters in the distance are inimitably spirited; and the vigour and depth of tone which the artist has given to the figures in the foreground—especially to that of the matron dressed in black, in the centre—separate those figures from the more distant objects in the picture with great truth of perspective.

This picture, when Sir Joshua Reynolds visited

Flanders, in 1781, was in the collection of a Madame Boschaert, of Antwerp; even then, it was valued, he tells us, at upwards of two thousand guineas. It may suffice to add, that it is in the most perfect state of preservation; and that, being entirely executed by the hand of Rubens himself, it furnishes abundant evidence of the lightness and freedom of his pencil, and of the transparency, harmony, and gorgeous richness of his colouring. *Width, 7—9; height, 5—6.*

No. XXIII. (50.)

ANTHONY VANDYCK.

Born, 1599. Died, 1641.

THE EMPEROR THEODOSIUS STOPPED, AFTER THE MASSACRE OF THESSALONICA, IN THE PORCH OF THE GREAT CHURCH OF MILAN, BY THE ARCHBISHOP AMBROSE; AND REFUSED ADMITTANCE, SAVE ON THE CONDITION OF SUBMITTING TO PERFORM PUBLIC PENANCE FOR HIS CRIME.

THIS admired performance is a copy, made by Vandyck, with variations, after a picture by his master, Rubens, now in the Imperial collection at Vienna; and, perhaps, it is the only copy in existence which may with truth be termed fully equal, if not superior, to the original. In some places he has improved the drawing of the limbs of the figures. But the most important alterations will be found in the characters and expressions of the heads, (among which, with the affection of a grateful pupil, Vandyck has carefully painted that of Rubens himself), and in the colouring; which is exceedingly rich and powerful, without partaking

of that ill-suited, though splendid gaiety of appearance, which the insatiable predilection of Rubens for beautiful combinations of colour, occasioned him so constantly to seek after in his historical pictures; too often without any consideration as to its fitness or inapplicability to the character of the subject which he was employed to represent.

This fine specimen of the pencil of Vandyck, was formerly in the collection of Lord Scarborough. *Height, 4—10; width, 3—9.*

No. XXIV. (13.)

VANDYCK.

THE PORTRAIT OF GOVARTIUS.

It is related of Vandyck, that in the latter years of his short career, he was often reproached by his friends, that the pictures he then executed were greatly inferior in merit to those which he had produced in his younger days. "I know it well," he would answer, "and am no wise surprised at it: for formerly I laboured for fame, and now I work only for money." The picture before us is painted in Vandyck's most studied and finished manner; and, though it presents only a head, is well deserving the high reputation it has long held among persons conversant with the difficulties of the art; the face being admirably drawn, and full of character; the eyes having all the liquid lustre of reality; and the carnations possessing the softness, the transparency, and the animated glow of nature itself. On wood. *Height*, 2—7; *width*, 2—2.

No. XXV. (11.)

VANDYCK.

THE PORTRAIT OF RUBENS.—(*A half-length.*)

THIS Portrait is painted in a very broad and grand manner; and was bought by its late proprietor at the Sale of Sir Joshua Reynolds, who, it appears, had often expatiated upon the merits of it to his friend Mr. Burke. At the conclusion of the sale, that gentleman congratulated the purchaser upon possessing what, he said, Sir Joshua termed "his favourite picture." *Height and width, 3—9.*

No. XXVI. (35.)

REMBRANDT.

Born, 1606. Died, 1677.

THE WOMAN TAKEN IN ADULTERY.

It has been observed of Rembrandt that, in the pictures executed by him in the early part of his life, he often used the most exquisite finishing; and this without any sacrifice of the spirit and surprising force of effect which were ever the peculiar characteristics of his works. This is especially the case with the admirable picture now before us, which he is believed to have painted when young, for his kind friend and patron, the Burgomaster Six; and whereon, it is evident, he exerted his even then unrivalled talents to the utmost.

Rembrandt, it is sufficiently well known, had little regard for that part of the art which we term design or drawing. The proportions and forms of his figures are inelegant;—he never sacrificed to the Graces. But in all other respects, as the late Mr. Fuseli remarks, he is “a genius of the first order.” He was accustomed to say, “that Nature alone was capable of affording him instruction;”

and Nature, as if pleased by the compliment, smiled upon him, and endowed him with many of her choicest gifts in a degree never, perhaps, possessed by any other painter. In expression, especially, he is never deficient; and, whatever the subject-matter of his canvas, he seldom fails to interest or captivate by some novel combination or effect; some transient, though, perhaps, often-recurring beauty in nature, which, but for him, might even until now have passed disregarded.

The figure of Christ in the principal group of this picture appears too tall;—St. Peter is still the poor fisherman;—the guilty female possesses no beauty by which to bespeak sympathy in her behalf. But the countenance of the Saviour beams with compassion; the apostle is a man without guile; and the eyes of the prostrate adulteress stream with tears of contrition. In the variety of character and expression which Rembrandt has given to the other figures of the group, he has evinced a sound judgment. The old man in black, who lifts up the veil of the woman, and is her immediate accuser, is strongly expressive of malevolence; and, it may be inferred, is no wise indisposed to execute upon her the dreadful sentence of the Jewish law: but the Rabbi behind him, and

others of the company, seem either intent only upon catching Jesus in his words, or moved by curiosity ; or desirous, like conscientious men, (which the event afterwards shewed they really were,) to be rightly instructed how to act upon the occasion : whilst the soldier, accustomed to obey implicitly the orders of others, awaits with calm indifference the ultimate determination respecting her. The chief figures in this group very properly receive the principal light ; especially that of the female, which, alone entirely illumined, appears the focus of the picture. After having sufficiently viewed these, the eye of the spectator roams to other parts of the performance ; and he perceives, in the background, on the right, the high altar rising majestically, its gold and silver ornaments sparkling through the deep gloom of the edifice. By degrees, as if in " darkness visible," he descries numerous personages upon its steps, occupied in acts of devotion. Perhaps in imagination he further attempts to explore the recesses of the venerable structure, forgetful of the painted illusion !! Such were the powers of Rembrandt's genius ; such is the resistless magic of his clair-obscuré.

The impression which was produced by this

picture, when, some years ago, it was brought to England, and first exhibited in Mr. Christie's rooms in Pall Mall, will not easily be forgotten by those artists, and other lovers of painting, who chanced to be in London at the time. On the day appointed for the sale, however, a sufficiently large sum was not offered for it; and on the following morning its late possessor, with laudable promptitude, purchased it by private contract. On wood. *Height*, 2—9; *width*, 2—3.

No. XXVII. (30.)

REMBRANDT.

THE ADORATION OF THE SHEPHERDS.

FEW subjects could be better calculated than the present to display the powers of Rembrandt. Like Coreggio, in the celebrated *notte*, he has made the chief light of his picture proceed from the divine infant; whose figure, imperfectly defined in respect of outline, appears absorbed in its own brightness. The brilliancy of this light is further augmented, by having immediately opposed to it, the powerfully-shaded figure of the shepherd kneeling in the foreground: so that the eye of the spectator is at once irresistibly attracted to this the focus of the picture. On the left the Madonna, seated in an inclining posture upon a bench, watches over her charge; behind her stands Joseph; and beyond, near the centre of the piece, are seen the heads of two women. Here, also, may be perceived the figure of a little child who, resting with both arms upon a wooden partition, gazes with an expression of angelic delight upon the resplendent babe; as if the painter had called to mind

the declaration, that “ of such is the kingdom of heaven ;” and intended to denote that the purity and perfect innocency of the infantine spectator qualified it, better than all others present, to recognize in the newly-born child its beneficent Lord and Saviour. All these figures are strongly illuminated by the light which proceeds from the infant ; as is also that of a shepherd, who is represented kneeling behind the one already mentioned. A little further to the right is seen a third shepherd, who appears to have just entered the apartment, and advances with cautious steps to join his devout companions ; bearing in his left hand a lantern, the uncertain light of which is thrown upon the ground, and upon a boy who is introduced, holding a dog, near the right extremity of the piece. The figures of another peasant and two women, one of whom has a child, are seen at a little distance, behind the man with the lantern ; and, with the interior of the stable, complete the picture ; which is painted in Rembrandt’s boldest manner, and, for justness of expression, truth and splendour of effect, merits the highest praise. *Height, 2—1 ; width, 1—10.*

No. XXVIII. (43.)

ALBERT CUYP.

Born, 1606. Died, —.

A LANDSCAPE WITH CATTLE AND FIGURES.

THE rise which has taken place in the estimation of this artist's pictures within the last fifty years,—during which period they have, perhaps, more than quadrupled in value,—may be reckoned among the best proofs of the advancement of the public taste in this country; at least, so far as respects the Dutch school of painting. Despising the elaborate finishing which constitutes the chief merit of so many painters of that community, it was the aim of Cuyp to represent the beauties of nature by a process wherein the powers of his intellect, rather than the labour of his hand, should be apparent; and the student may learn from his works, which consist chiefly of cattle-pieces, that, even in the humbler departments of painting, grandeur of style, in drawing, and breadth of manner, in execution, may be employed with advantage. His choice of scenery is always agreeable; and in respect of co-

louring, his finest landscapes are inferior, perhaps, only to those of Claudio; the varied effects produced by the cheering influence of the solar rays, upon the misty atmosphere of the country he inhabited, being often imitated in his pictures, with the same truth of resemblance which we admire in the Italian artist's representations of the appearances of nature in his own more favoured clime. He was well skilled in composition, and in the principles of clair-obscur; he often introduces in his background a large piece of water, which, illumined by reflexion of the warm sky, serves, in the happiest manner, to unite the upper with the lower parts of his picture; and he seldom fails so to group his sheep and cows as that they should naturally receive and conduct the masses of light in a way beneficial to the general economy of his piece.

The above observations, although made with reference to the productions of this artist, generally, will be found sufficiently applicable to the picture now before us; which may be justly termed a fine specimen of his talents, and was formerly in the collection of Sir Lawrence Dundas, grandfather of the present Lord Dundas. *Width, 6—6; height, 4—4.*

No. XXIX. (38.)

DON DIEGO VELASQUEZ.

Born, 1594. Died, 1660.

TWO PORTRAITS, SAID TO BE THOSE OF FERDINAND OF MEDICIS, DUKE OF TUSCANY, AND HIS CONSORT.

THIS Picture is reported to have been presented by the Court of Spain to Louis XIV., and formerly hung in the Palace of Versailles;* whence it was removed during the tyranny of Robespierre. It is very boldly painted, and is executed with great breadth of manner, though in a colder tone of colouring than that which we commonly observe in the works of Velasquez. That it is an original picture we think there is no doubt; but it does not appear to be equally certain who are the personages represented in it, nor who was the artist. *Width, 4—8; height, 4—2.*

* So according to a MS. memorandum of the late Mr. Angerstein, who supposed the picture to represent the portraits of Philip IV. of Spain and his Queen Marianna of Austria.

No. XXX. (8.)

WILLIAM HOGARTH.

Born, 1698. Died, 1764.

HIS OWN PORTRAIT.

THE head, admirably painted and full of character, is on a feigned canvas of an oval form, which is so done as to imitate a picture before it is placed in its frame; the real shape of the performance being a square. The oval is supported upon the volumes of Hogarth's favourite authors, Shakespeare, Swift, and Milton; on the left, upon his palette, is drawn the line of beauty, and on the right is his favourite dog.

This interesting portrait was purchased by its late proprietor, at the sale of the artist's widow. *Height, 2—11; width, 2—3.*

Nos. XXXI.—XXXVI. (1—6.)

HOGARTH.

MARRIAGE A LA MODE.

(*A Series of Six Pictures. Width, 2—11 ;
height, 2—3.*)

THE Pictures of this series, so far as respects their design and composition, are so well known by prints, and so much has been said by others upon the different strokes of humour or of satire to be found in each, that it would appear a work of supererogation, were we now to enter upon details of this kind ; and we shall therefore offer only a few brief remarks upon them, chiefly in elucidation of the merits of Hogarth as a painter.

Every one knows that INVENTION is the first great essential of an historic or dramatic painter. For although the subject of a picture is commonly taken by the artist from the Poet or Historian, still, the means by which he is to render himself intelligible, are entirely different from those to which they had recourse ; it being required of him to produce the same impression upon the mind of the spectator by

a painted imitation of visible objects, (or to speak more properly, perhaps, of the visible parts of things,) as it is their province to produce upon the mind of the reader by narrative and description. In order to effect this, it is not enough for him to represent the different personages described by the writer, nor even the different passions whereby they are affected : it is necessary (and in this consists the difficulty of invention in painting,) that the chief figures and groups in his picture should bear such an evident relation to each other as may, to an attentive observer of the performance, serve infallibly to explain the story represented. We say to an attentive observer ; because it is possible that a work of painting may be sometimes unjustly taxed with deficiency in this respect, in consequence of the want of proper attention in him who views it. Sometimes the action or employment of a figure or group may distinctly refer to something that has previously taken place, and so, in part, explain the cause of the main action of the piece ; that of another to something future, and so declare the consequence ; and thus, where the subject admits of it, a picture may be so contrived as to produce an effect upon the mind nearly approaching to that occasioned by narration ; as has often been ob-

served of the Cartoon of the Sacrifice at Lystra, and of that of the death of Ananias, by Raffaele.

The powers of the art in this way are admirably illustrated by the FIRST picture of the Series now before us ; which, independently of those that follow it, tells its story. We here see various worthless persons met together, and about to act in an important affair, from bad motives. The proud and gouty nobleman has deeply involved his estate by mortgage, for money advanced to him by the sordid and heartless citizen ; and he receives back the deed from the hands of the latter person's book-keeper, as the stipulated price of his consent to the marriage of the young lord, his son, with the money-lender's daughter. It has been considered unnecessary to consult the inclinations of either of the young persons. The girl shews by her countenance that, at the best, a sullen consent has been wrung from her, by the promise of fine clothes, a title, and an equipage ; and the young man evinces his utter contempt for his bride, and his admiration of himself, by turning his head from her, to view his own features in a mirror. It would be too much to insist, that the catastrophe, which makes the subject of the latter pictures of the series, may be inferred from the figure of the young lawyer, who is seen whispering in the ear of the

bride. The importance of the introduction of his figure in this place appears afterwards. But the picture, singly considered, tells its story, and is complete without it. We perceive that the marriage about to be solemnized, is entered into from unworthy motives, and without affection on either side ; and we foresee clearly that it will entail misery upon the parties.

The total absence of affection between the man and his wife, is further made apparent in the SECOND picture ; where the figure of the young libertine, who on his return home from his debaucheries, after day-break, has thrown himself sullenly into a chair, is so admirable for its attitude, expression, drawing, and colouring, as alone utterly to refute the assertion of Lord Orford, that Hogarth, however great as an author or inventor, possessed, as a painter, " but slender merit."

In the THIRD picture we have further evidence of the profligacy of the husband. In the FOURTH we are introduced into his lady's dressing-room ; where, surrounded by musicians and flatterers, she sits at her toilette, listening with complacency to the pretty things of Silvertongue, the lawyer before mentioned, who presents her with a ticket for the next masquerade.

The appointment to meet at the masquerade has

been kept, and from thence the guilty couple have repaired to some wretched place of intrigue ; whether the husband, learning the circumstance, has followed them, accompanied by watchmen and constables, in order to break into their apartment, and to prevent their escape. In this, the FIFTH picture, which is alike admirable for expression and effect, the figures and other objects are represented dimly illumined by the light of a wood fire on the left of the piece. The Earl, who has inconsiderately rushed into the room first, is seen mortally wounded, supporting himself upon the back of a chair, his unhappy wife, on her knees before him, imploring his last forgiveness : the peace-officers, too late, appear entering the door of the apartment ; the murderer is attempting to escape by the window.

The SIXTH and last picture of the series closes the sad history. The seducer and murderer has been taken, tried, condemned, and executed ; and the countess, who in her disgrace had sought the refuge of her father's house, swallows poison. The sordidness and reckless brutality of the last mentioned personage are here finely described. For, whilst the eyes of his unhappy daughter close in death, he carefully removes the rings from her fingers.

Hogarth is the greatest of all moral painters. His pictures are dramas ; and they have this advantage over those of most dramatic authors, especially the writers of comedy ; that, whilst in their plays we too frequently find much that is calculated to corrupt the mind, it is the constant tendency of his pictures to improve it.

Of his technical merits as a painter, it may be proper further to say a few words. It was ever the aim of Hogarth to work upon the mind of the spectator by a true representation of characters, actions, incidents, and expressions, such as he saw, and as we see, in nature every day ; and so far his pictures are adapted to all ages. But, unfortunately, in furtherance of his laudable purposes of reform, and that his moral lessons might with greater certitude come home to the bosoms of the generation in which he lived, he dressed his figures in the fashion of the time ; and in consequence they have now too often an air of uncouthness, which is prejudicial to the general beauty of his works. This, however, is the only thing in them which might be wished otherwise ; for his drawing is correct ; his style of execution, in his finer works, is of the most finished description ; and his colouring and clair-obscuré are true to nature :—and it may safely be predicted that, when the remem-

brance of bag-wigs and hoop-petticoats shall long have passed away, the performances of Hogarth will still incur no danger of being classed with the volumes of authors of three hundred years ago, whose writings can no longer be read with pleasure, because of the obsolescence of the language.

The series above described appears, on the whole, to have strong claims to be considered as the artist's most perfect work; and is said to have been painted by him in 1744.

No. XXXVII. (7.)

SIR JOSHUA REYNOLDS.

Nat. 1723. *Ob.* 1792.LORD HEATHFIELD WITH THE KEYS OF THE FORTRESS OF GIBRALTAR.—(*Half-length.*)

THIS is in all respects one of the finest and most strikingly characteristic portraits Sir Joshua ever painted. The head is full of animation; the figure finely drawn; especially the left hand, which is foreshortened with consummate skill; and the whole is painted with the greatest possible breadth of manner, and vigour of colouring. The background is sublimely conceived, and serves to throw out the figure with surprising force of effect. Volumes of smoke obscure the atmosphere, and we almost hear the roar of artillery: a cannon, pointed perpendicularly downwards, shews the immense elevation of the spot; whilst the intrepid veteran, —firmly grasping in his hand the keys of the fortress,—stands like the Rock of which he was the defender. *Height*, 4—8; *width*, 3—8.

No. XXXVIII. (9.)

DAVID WILKIE, ESQ. R. A.

A VILLAGE MERRY-MAKING,—with a Countryman, evidently a kind-hearted fellow,—led home from the public-house by his wife and children; least at a later hour of the evening it should become necessary to carry him.

In the picture before us, Mr. Wilkie appears to have kept in view the vivid, but harmonious colouring of Watteau and Ostade. It is full of beauties; although from the nature of the subject, and the extensive range of the composition, the picture admitted not of the same intenseness of expression and feeling which we admire in some of his other works. It bears the name of the artist, with the date 1811.

The esteem in which the works of Mr. Wilkie are held, is justly their due. They possess this great advantage over the highly finished performances of many of the painters of the Dutch school; that, whilst the latter frequently present us with nothing further than a beautifully executed imita-

tion of that which in itself has neither beauty nor interest, his pictures, in consequence of the judgment exercised by him in the choice of their subjects, are the vehicles of sentiment and expression.

Width, 4—2; height, 3—1.

A *Portrait of a Gentleman*—with a *Portrait of a Gentleman*—
evidently a kind-hearted fellow, and home from
the public house by his wife and children; least at
a later hour of the evening it should become
necessary to carry him.

In the picture before us, Mr. Willis appears to
have kept in view the rival, but harmonious co-
louring of Watteau and Oudry. It is full of happy
ideas; although from the nature of the subject and
the extensive range of the composition, the picture
admitted not of the same intensity of expression
and feeling which we admire in some of his other
works. It bears the name of the artist without
date 1811.

The scenes in which the works of Mr. Willis
are held is justly their due. They possess this
great advantage over the highly finished pictures
of many of the painters of the Dutch school;
that, while the latter frequently present us with
nothing further than a beautiful

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